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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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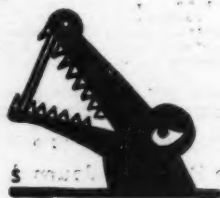
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The Puppet Theater

By Burr Tillstrom

Of course you know how I feel about Kukla and Ollie, and all the other Kuklapolitans. I regard them (in the creative sense) as instruments of my creative expression. Under no circumstances do I ever think of them as artistic entities by themselves—any more than I would think of a piano or a violin or a costume or a pair of ballet slippers as complete works of art. The piano is an instrument waiting to be played by an artist. Then and only then is its meaning made clear and complete. The same is true of the violin, the costume, and the slippers. This does not mean that the instrument has no value, or that it should be constructed sloppily, or that the work put into its construction is not important. I only say that its mission is incomplete until it is put into the use intended. I've discussed this with painters too. They compare their canvases and paints and brushes to our slightly more complex instruments. It is the touch of the creative mind that brings life to these inanimate bits of matter; focusing thought into artistic realization; communicating this thought to other minds.

To me the primary purpose of any theatre is to entertain. The puppet theatre is certainly included in this purpose; in some ways it has an even better chance to serve. It is simple. It is one step removed from reality and thus better equipped to stimulate imagination (the artist's most beautiful power for reaching beyond time, space, matter). It is very direct, and above all it has as its very core the great common denominator of mankind itself—Humor.

The construction of a puppet is only the first step in this important job of entertaining. We puppeteers are for-

tunate. As artists, we are not only able to serve the theatre with our entertainment, but we are able to build the instrument through which we express this service. I doubt that there are any concert pianists who can build their own pianos—and even if there were, think how limited they would be. We can create, without limitation, any instrument of our art that we can think of. So, the performance, the entertainment is the end in view, and the ONLY reason to make a puppet. If we create a puppet for any other purpose, then we should be in another business (or art, if you prefer). Personally, I resent the time and labor and sweat it takes to make a puppet. I fidget and fuss and fume over the construction until that first moment when a character looks back at me, and reflects the dream I started him with. Then I'm overjoyed,—breathless, until I can give him his head on the stage. The care and work I put into construction is only forced on me by the past experience of wear and tear and proper theatrical effect.

I recently made a new Fletcher Rabbit and suffered like the damned. It was doubly painful for me because I had to copy a puppet that I had originally made in a burst of fast inspiration without much plan—who was on intimate terms with millions of people in front of TV screens. Every little flaw and sign of wear had to be duplicated. I tried to improve my method of construction so that he would last longer (12 years was old Fletch's material span); so I wouldn't have to suffer soon again—and yet retain somehow that glorious look and feel that only performed puppets have. I would much prefer making some entirely new character, but even then

—when he finally got to the painting stage, I felt that old joy—that strange little spark that must come to all puppeteers—and his performance that day was inspired. I felt a surge of excitement, and Fran said, “You seem younger, Fletcher!” All of this was true with Ollie, when, after 16 years, I finally brought a new one into being. He was even harder to reproduce... but the effort was well worth it. He somehow has a vitality, new and fresh

—not in his looks, really—but in the character his looks represent.

I firmly believe that a puppeteer must first and foremost be a performer—a theatrical person with all the know-how and love for performing. This should be his beginning and his aim. He must use his instrument, the puppet, to express his highest talent of entertaining. He must express his own individual observations of life.

Puppetry, An Art

Helen Haiman Joseph

Puppetry is an art. And art is important and serious. This may sound obvious, but it is a fact sometimes overlooked by our ever increasing hundreds of puppeteers.

There is a place around every field of art for amateurs, beginners, even second rate performers. Playing the piano or violin gives pleasure to untold numbers of musical persons. An equal number of talented folks, like Churchill, paint for the joy of it. Little theatres of talented amateurs abound.

BUT—and this is my point—there is a wide and awesome difference between the amateur or beginner and the great artist. No one realizes this more than the intelligent amateur.

So it should be, but is not quite, in the realm of puppetry. Puppetry is an art, a branch of the theatre, and as such requires infinite, painstaking technique. But—alas, these “buts!”—it also requires inspiration, imagination and, above all, sincerity. Just to jiggle a cleverly made marionette is not

enough for the high art of puppetry.

Whether in comedy or tragedy, a great puppeteer integrates himself with the quality or characteristic or mood his puppet symbolizes. For puppets are symbols of ideas, not imitations of humans. Hence should come their stronger, more direct appeal.

If your marionette would indicate kindness, or evil or silliness, you, for the moment, must feel intensely kind or evil or silly. If the story is ultra modern or medieval or fairie, you must transpose your spirit into the mood and rhythm of the jazz age or the Middle Ages or the elfin spaces. You must have the imagination and the sincerity so to do. There is no other way to produce truly good puppet shows, even with smoothly articulated marionette joints and moving eyes and mouths and ears.

The test, the secret of superb puppetry is to create a world in which the audience can believe and live for a magic half an hour or so.

1957 Festival at U. C. L. A.
August 5 through 10

Try Brainstorming for Ideas

Dennis McGinley

What are you doing for the Festival?

I can already hear PJ readers moaning "Oh, no! Not another one of those 'You, too, can be original' articles. You'd think we are a bunch of machines and can turn our originality on and off like a light."

Well, I do! It all seems clearer if you think of that creative niche in your mind as being an automobile. Once the necessary spark ignites the precious fuel—bang Away you go. Brainstorming can provide that very spark.

Of course some of our fruitful inspirations come to us during unexpected moments. The trouble with this is that the ideas are usually few and far between. Brainstorming is a positive process. It helps stimulate your mind when you need ideas. It consists of asking yourself questions about your problem and jotting down any and all thoughts that come to you—no matter how foolish they seem at first glance.

A list of questions that I've found most helpful will be found in the book "How to Make More Money" by Marvin Small, published by Pocket Books, Inc., Rockefeller Plaza, New York, N. Y., selling for 35¢. You can purchase it at your local news stand. If they don't have it try ordering direct from the publisher. Be sure to enclose extra money for postage. Some 150 odd (and some are odd!) questions will be found on pages 27 to 39. Although space is at a premium, here are a few examples:

Is there an easier way to do it? Can it be adapted to some OTHER use? Can something be added to enhance its value? Can a combination with other devices be evolved? Can the dimensions be changed? Can the order be changed? Can the cause or effect

be changed? Can there be a change in character? Can the form be changed? Can the motion be changed? Can the state or condition be changed?

"Now just how do I go about it?, you ask. Here is an example. Let's take the hoary come-apart skeleton and use that as a starting point. Can the form be changed? Well, it could be an animal or some ordinarily inanimate object. Think I'll try an animal. Which one? There are so many to choose from but I'll make one up, and for lack of a better name call him a sffvlpt.

Can the cause or effect be changed? I've got it. Instead of just coming apart, I'll have the various parts of his body change places! This is going to involve some very tricky stringing. Can the form be changed? That's it. A hand puppet would eliminate that complicated stringing. But how can the limbs be changed easily? Well, I'll make a rod puppet instead with a wooden body full of holes. Then the neck, arms, legs, tail, etc. can have dowel-like ends to fit any of the holes. All good, but what is going to cause the limbs to change places? Say, this sffvlpt is an unknown creature so maybe he doesn't know what he is supposed to look like himself. So why can't he walk around the jungle and asks other animals (hand puppets) if they know how he should look and give each of them a chance to change him around.

Good start for a story line. I can see it now. I'll do this on TV, a toy tycoon will see it, buy the manufacturing rights for my sffvlpt, and I've made a fortune with just ten minutes of brainstorming. Now don't you go and steal my idea. Start thinking up a storm yourself and I bet you'll come up with

some good, workable material. You won't be completely original. That's almost an impossibility. But go over all ideas, give them a twist, add a little something from here and there, and you'll come up with something new.

There are many, many other uses for this system. Use it for building stages, designing scenery, writing plays, making proper ties, etc. A puppet group with which I once worked used this method very successfully for writing a play. We had a boxful of commercial hand puppet monkeys and hated to see them sit dormant, so we all sat down one Saturday and started throwing ideas around. Any ideas!

Even if they seemed useless. Sometimes after a little revising these turn out to be the best. After we had a good many ideas for the story, including one extra character, an alligator, we evaluated each and worked many of them together into good play form. We called it "Merry Moments in Monkey Land" and it turned out to be one of the best liked shows that season. It not only entertained the children but gave them a disguised lesson in etiquette!

I ask again. What are you doing that is original for the Festival? There's still time. Start brainstorming. It's fun! Excuse me now, I've got to start working on my sffvlp!

Criteria for Evaluating

Compiled by Seattle Junior Programs, Inc.

(These criteria were developed by Seattle Junior Programs Playwriting Committee to help playwrights in evaluating their own scripts. However, they are equally valuable for use in general criticism of plays for children.)

1. Is the story suitable for children of the age level for which you are writing?

2. Is the story worth telling? Does it have content and meaning?

3. Does your play develop along clear, dramatic lines; i. e., does it have a beginning, a properly built climax, resolution, and conclusion? The end should be contained in the beginning.

4. Is the story told without interruption, or without introduction of extraneous action or characters?

5. Does your story move? Does the audience see rather than hear about the action?

6. Is it clearly established to which character your story belongs?

7. Is there an opportunity for identification? Usually a play is stronger if the child can identify with the character to whom the story belongs.

8. Do your characters react to each other naturally?

9. Have you developed character and story through interaction?

10. Is the dialogue natural to the characters?

11. Are there technical difficulties that would be a deterrent to production under ordinary circumstances?

12. In writing an adaptation, have you retained the essential elements of the original, so that the children will not be offended by the change?

13. Are you satisfied that your completed play fulfills its purpose and that you have given it your best in preparation, construction, and writing?

(Reprinted with the kind permission of Seattle Junior Programs, Inc., Mrs. Vivian A. Meagher, President)

El Retablo De Maese Pedro

Ralph Chesse

This delightful piece of orchestra, singers, mimes and puppets which Manuel DeFalla composed for the Princess Polignac of Paris in 1919 is perhaps much better known by the English title "Master Peter's Puppet Show". But somehow the English title hardly conveys the picture of a seventeenth century performance in the courtyard of an inn by an itinerant Spanish puppet showman. Nor does it suggest, moreover, that Don Quixote and Sancho Panza were two of the interested spectators.

It is this episode in the chronicles of Don Quixote which Falla used as his subject, when commissioned by the Princess to compose a work for performance in her intimate puppet theatre in her home in Paris. It was given there for the first time in 1923 after trial performances in Seville and Barcelona. Since that time, it has had few performances in visual form, due possibly to the fact that symphony conductors would rather not compete with mimes and puppets for the attention of an audience. Also, "Master Peter's Puppet Show" presented many production problems when performed on the same program with other symphony numbers as it runs but a half hour.

Maestro Enrique Jorda, conductor of the San Francisco Symphony, being a Spaniard, and a friend of Falla's, decided that he would present the work as intended. Not as an opera (there are only three singing roles) not as a play with incidental music, not as dance mime, but as a "musical and dramatic adaptation" employing singers, mimes and puppets sharing one half of the large opera house stage with 47 symphony musicians. Falla had provided Maestro Jorda with copious notes on just how it should be played.

Originally, the direction called for a full puppet production with two sizes of figures. Don Quixote, Master Peter, Sancho, the Boy and the spectators almost life size, playing in front of the puppet show which called for smaller figures in back. When performed this way, it always proved too complicated. (Remo Bufano used ten puppeteers when he produced it in 1926) Falla changed this to mimes pantomining to the singers' voices, and using the puppets only for the puppet show itself. This simplified the production, permitting the orchestra to occupy one half of the stage, while the mimes, coming down stage center through curtains, acted in front of the puppet booth on stage left.

When I was asked to produce the puppet show for the San Francisco Symphony, the production problem as outlined to me seemed fairly simple until I read the original score. It called for mobs of Moors, troops of horsemen galloping back and forth at the finale, and one lone rider crossing the Pyrenees on horseback, sounding a hunting horn. Don Gayferos, the hero, must cross the rugged mountains in the distance, then appear at the balcony of the Fair Melisendra and rescue her from the tower of the Moorish King, Marsillius. They are pursued by "troops of horsemen". We finally simplified the action, reducing the number of puppets to a minimum of twelve, which included a large and a small horseman. There were seven scenes, some lasting less than three minutes, with as little as fifteen seconds for certain scene and puppet changes.

The major problem was designing and constructing figures, hand puppets in this case, which would be large enough to carry in an opera house

seating three thousand people. They had to be large, but light in weight, designed to represent Gothic puppets that might have been made by a seventeenth century Spanish showman.

To solve these productions problems, I called on Lettie Connell to collaborate with me. Her experience with hand puppets made Lettie a very valuable assistant. I designed the puppets and costumes, and built the heads, while she took on the job of constructing the bodies and costumes. To make large heads that would be light enough to handle comfortably, (we had one on each hand at all times during the performance) I used a framework of chicken wire covered over with paper and paste, modelling the features directly on to the wire frame. These, when finished, were attached to a wooden shoulder and dowel stick, giving added height and body to the puppets.

For the stage, I designed a simple booth of folding flats with an eight by four foot proscenium opening. The settings were hinged flats and drops on tracks for fast changes. Lettie and I manipulated the puppets, assisted by one of the musicians who pulled the curtains.

Fortunately we were able to work out preliminary rehearsals to a com-

pletely recorded score before trying it out on the large Opera House stage. There we had about three full rehearsals, but only one with the complete orchestra. By this time we had worked out the places in the score which required timed co-ordination and manipulation to specific phrases in the music. All went well, and the Maestro was very pleased. So were we!

It was extremely well received by enthusiastic audiences and critics. They considered it one of the outstanding programs of the season. After the opening bars of the introduction, all attention is focused on the action. There is a beautiful atmospheric quality to the background music Falla composed for the puppet sequences which made it possible for them to fascinate the audience each time they appeared. Everyone agreed that the climactic moment which thrilled the large audience each time was the rescue of the Fair Melisendra by her lover, Don Gayferos, as he swept her from the balcony onto his white horse and rode away. Another intriguing touch was the appearance of the tiny horse riding over the Pyrenees, and his reappearance full size at front stage. The audience loved every minute of it.

New Membership Honor Roll

696 Members as of March 1, 1957

716 Members as of May 1, 1957

Alan Cook—4, John Zweers—3, Detroit Institute—2, Rena Prim—1, Mollie Falkenstein—1, Dorothy Hayward—1, Gertrude Melchior—1, Fern Zwickey—1, Lettie Connell—1, Henry C. Sherman—1, George Latshaw—1.

Jero Magon—1, Lucy Greene—1, Milton Halpert—1, Kultura—1, Edna Hammond—1, George Merten—1, Dennis McGinley—1, Enoch Pratt Free Library—1, Vivian Michael—1, Romain Proctor—1.

It's Fun to Visit Puppeteers

Nellie Mendham

I was one of the one-million, five-hundred who went to Eupore last summer for a holiday. Kukla and Ollie went too, but they sailed on the Queen Mary. I sailed over on the Ascania and home on the Ivernina, and I disembarked at Montreal on August 7th to head straight for Evanston. There I found the P. of A. half through the 1956 Festival, happy puppets and puppeteers. I had messages from puppeteers abroad to deliver, and pleasant experiences to tell about. Hence this story.

I had not used a London dial telephone before. So I read directions. Then I listened; put my three pennies in and listened again. When I heard a voice at the other end, I hastened to push button "A" which made the connection. It was the voice of Madge Stavordale. When I announced that I was a puppeteer from America and a friend of the Proctors, before she knew my name, she invited me to her home, and arranged to have her husband call for me at my hotel. That evening, Cecil Stavordale drove Gladys Dickey and me in a puppet caravan to their home in Finchley. We had a delightful and friendly evening with tea and puppets. The Stavordales showed us clever and lovely marionettes, and did bits from their various shows, all this in their drawing room, and we talked puppetry. It was lucky for us that they were home this week in early July, for soon they would be off to do shows for Sharp Candy Company. A letter lately tells me that they are out trouping and were at the writing in Leeds, Yorkshire.

In my pilgrimage to the bard's birthplace, I managed to run across the street to the "Puppet Center," 39 Hen-

ley Street, Stratford upon Avon. There, I saw most fascinating books and pamphlets on puppetry, beautiful prints of Shakespearian actors in color, and puppets on display. I met Waldo Lanchester, artist and puppeteer, who was most gracious to me. Muriel Lanchester was not there, and since then, I have heard of her serious illness. Waldo showed me the town crier of the Shakespeare Festival (bell in hand,) a wonderful marionette which has been used to introduce the puppet play "Shakes vs. Shaw," written by Shaw for the Lanchesters. I was disappointed to learn that the season for plays at the Mayflower Hall, Stratford, was not yet open; and again, later, I had to miss the Lanchester film "Magic Strings" which was shown the first evening of my sailing home on the "Ivernina." That was a difficult evening, and I did not get to the ship cinema.

In Cambridge, I had an hour just before dinner, so I hailed a taxi, and went hunting for Grace and Lionel Cook Hall. I had not announced my visit, and was not sure that I would find them in, but the Stavordales had told them that I was about. They received me most cordially. Amid excited puppet conversation, Grace and Lionel drove me back to the University Arms for my dinner engagement, and gathered me up again for the evening. We had puppets and tea, and puppets and exchange of ideas, a delightful time; and the next day, they conducted my traveling companions and me about Cambridge, wonderful guides for this famous college. And they put me on my train for London, I wearing sweet-peas from their lovely garden. Then when I arrived in Kirkwood, U.S.A., here was a welcome-home letter from

the Cook Halls!

After Cambridge, I flew to Copenhagen; thence to Norway. In Oslo, I learned of a Norwegian puppeteer there. I did not meet him, nor see his puppets. But I did see a production with people of "Leken i Skogen," (As You Like It) at the Sommerteatret in Frognerparken. It was an out door stage with a setting of a real forest and real sheep brought in by William, the rustic. The production was charming and the audience in great good humour, and the language was no barrier to me since this is one of the comedies I know well.

Then back in Copenhagen, I had two puppet experiences. Hans Lassen on the staff of the National Museum gave me a great treat. He showed me, back in the museum archives, examples of the wonderful art of paper miniature theatre, the Robert Louis Stevenson kind, "a penny-plain, and two pence colored," very fitting for the land of Hans Christian Anderson, who, likewise, knew this model theatre. Mr. Larsen gave me a pamphlet entitled "Dukketæter" which deals with Hans Christian Anderson and his part in puppetry. But I don't read Danish. I do appreciate having a chance to see those most interesting model theatres, some very, very old, and one originally lighted by tiny candles! If you want to own a model theatre with scenery and the characters painted by Danish artists and stage-painters, and which is a copy of the Royal Theatre in Copenhagen, write to Vilhelm Priors, kgl Hofboghhandel 52, Kobmagergate, Copenhagen.

Also in Copenhagen in Tivoli Gar-

dens, I saw the pantomime which I thought very beautiful, and I saw a wonderful puppet play. There in the park next to the pantomimeteatret, was a pretty little French puppet booth, and a play in action. The play was "The Princess and the Frog;" the audience Danish children; and the puppeteers, Martine and Raymond Charriaud from Paris, charming young French people with beautiful hand puppets. They were doing the play in Danish, French, and English. After the performance, I talked with the puppeteers who were interested in American puppetry and in the P. of A. My cousin took some pictures of the stage, and of Martine and Raymond Charriaud and their puppets; and they told me about their plays in Paris and with the Luxembourg Television.

When I returned to London, I was disappointed not to see the Hogarth puppeteers nor Muffins, about whom I had heard so much; and not to see Eric Bramall in Wales. As I rode past Erias Park on my Cook's motor tour, I did see posters advertising the Colwyn Bay Marionette theatre where I knew Bramall's "Hansel and Gretel" was playing. And, as I rode along on this tour of lovely Wales, I saw several wayside puppet shows. We stopped for luncheon at Aberystwyth and there on the beautiful promenade, I saw "Uncle Bob's" Punch and Judy show. Robert Ertwistle, a very enthusiastic young puppeteer, a magician, and a clown told me that his boyhood ambition had always been to be a puppeteer. So here he was being one, and making a lot of children happy! And grown-ups, too!

What Are You Creating for Festival?

1957 Festival at U. C. L. A.

"California, here we come!"

Located fifteen minutes from the blue Pacific and its palm lined shores, the P of A Festival held on U.C.L.A. campus, in the vacationland of Los Angeles, is the Festival you can't afford to miss.

California is an exciting place to be. There is glamour and exotic setting amid the Baroque Romanesque and starkly modern architecture of this burgeoning young campus. As exemplified by the recently featured color article in *LIFE* magazine, there is artistic ferment in the Los Angeles area and particularly on UCLA campus.

With television and the motion picture capital next door to the campus, the 1957 Puppetry Festival and Workshop comes not only to a great seat of learning and an important training center for people in all media of the theater arts, but also to a major center of the professional theater arts in the United States.

The "Theme" is "Showmanship"

In the 1957 Festival the art of puppetry will be explored as Gordon Craig saw it, as Tony Sarg and Paul McPharlin saw it, as artist puppeteers of today see it; as a theater of whimsy and charm, of depth and security, of significant philosophical and satirical observation.

The Festival program has been planned to illuminate and illustrate the "Showmanship" aspect of puppetry. Showmanship will be featured in discussion and demonstration in terms of the creative artistry as the basic idea of a show. We will endeavor to learn how puppet showman develop interesting, exciting and dramatic performances from ideas. Story ideas will be explored. Technical skills and proficiencies of puppets which lead to

ideas of performance will be examined. Ideas of characterization as in the wonderfully warm and incisive characters of Burr Tillstrom, ideas of pacing and variety and timing, carefully juxtaposed to bring snap into a performance will be explored.

Program

The program has been arranged so that the artistic and aesthetic values of the puppet theater may be examined and evaluated. There are programmed shows in puppetry exemplifying and evaluating all the media; creative dramatics for children; the night club show date; the commercial producer of shows for children; the adult show; the amateur producer; the TV show; the cinema; puppets for and by children and for your special interest, whatever it may be.

The East and West are combining to bring you one of the greatest Fests ever. You will find productions by the Mertens, the Proctors, the Mounts, the Gilmores, the Williams and many others, to say nothing of an exciting revival of Eugene O'Neill's "The Emperor Jones", by two of the West Coast's greats, Ralph Chesse and Blanding Sloan. The Junior League of Los Angeles will present their delightful adaptation of Dr. Seuss' "Horton Hatches the Egg". This is only a sample of the completed program.

The Workshop

Going along with the idea of "showmanship", the 1957 Workshop will be a departure from those of the last two years. Workshopppers will learn by participating. The emphasis will be on creating theater with all types of puppets—to gain a broader view of puppetry and stimulate new ideas with the variety of approach.

(continued on page 21)



PUPPET PARADE

(see photo section)

THE CREATIVE APPROACH

The creative approach which Marjorie Batchelder maintains is the correct approach to all puppet problems, is demonstrated in her rod puppets, shown here. You will want to read, **PUPPETS AND PLAYS, A CREATIVE APPROACH** by Batchelder and Comer, the most recent puppet publication. Fern Zwickey will review this work in a coming JOURNAL.

BOB MILLS

Bob Mills sends us this picture featuring his circus sideshow, taken at Children's Fairyland, Oakland California. The puppets, sets and props were designed by Bob and the show is produced by Dorothy Hayward, Director of the Puppet Theater. Box office records show that 12,000 people attended the show between March 13 and May 15. A new show was presented, beginning May 21.

Bob, as some of you may know has been in Hawaii for the last three years doing TV, film commercials, etc.

THE AIKENS

Jack and Elva Aiken of Pasadena, California were among the many puppeteers who traveled to Oakland last fall to exhibit their charming puppets at the Oakland Fair. The success of the Oakland Fair venture, details in a previous JOURNAL, should inspire other groups to form community Festivals. Every one is a boost for puppetry in general.

RALPH CHESSE

See Ralph Chesse's article "El Retablo de Maese Pedro" this issue. This

production, under the direction of Ralph Chesse, according to critical reviews, was one of the outstanding puppet productions of the year. Puppets were by Ralph Chesse assisted by Lettie Connell. Easterners are looking forward with a great deal of anticipation to the 1957 Fest and the opportunity to see the work of Ralph Chesse and other West Coast artists.

THE GILMORES

The charming personality of the Gilmores is always carried right over into every performance they give. Studied simplicity, perfect timing and delightful voice control combine to form this writer's conception of a perfect children's show. Each time we see them, we look forward more eagerly to their next production. Word from Mel Helstien is that they will appear on this year's Fest program— one program no one can afford to miss.

PAUL'S PUPPETS

Bernard Paul sends up an interesting brochure describing his and Edith's puppet productions. We note that he features the line, "Charter Members of the Puppeteers of America". If you can't boast of being a charter member the P of A is always happy to see this notation "Member of the P of A" on your brochures and stationery.

The Pauls have a long and distinguished record of puppetry, dating as far back as 1926 where he gave his first professional performance at the Maryland Institute of Art in 1929, where he was a member of the faculty. He holds the distinction of being the first Marionette Company to give a per-



CREATIVE APPROACH

bob mills





the aikens



RALPH CHESSE'










the **gilmores**





paul's puppets

LEGEND

	UNASSIGNED
	STAFF ONLY
	STUDENT ONLY
	STUDENT AND STAFF
	PARKA CONTROL



UNIVERSITY OF CALIFORNIA
LOS ANGELES CAMPUS

formance in the White House, for a President and his guests.

Paul writes;

Have heard many times that you want photographs for the Puppetry Journal, so am sending you one taken during the performance at Station WBAL-TV, Baltimore, where we are now in our tenth year of continuous performances, every Tuesday and Thursday. We now have the record of oldest commercial show in the Baltimore area—and the same sponsor throughout the time. Also, did the first Commercial color program here, in January 1955 and now are televised in color regularly.

Sorry we have not been able to attend a Festival since 1946, when it was at Rufus Roses, though I am a charter member of the P of A, in fact have a great deal of correspondence copy, dating back to 1929 when Paul McPharlin and I discussed the idea and he started making plans. However, when we began producing our own program on WBAL-TV—1947, everything else was curtailed.

Our sponsor prefers the program to consist of legends and fairy-tales in serial form—so we have produced 65 plays ranging in length from 3 to 24

scenes each, with many more always under construction. Storage space for the hundreds of marionettes, puppets, scenery, props, special camera limbos and effects, materials, equipment, etc—etc—continues to be a big problem. Though we have added a 2 story wing 18 ft. by 45 ft. to our house, as a special studio—we are still crowded.

Our bookings outside of TV are limited to a few special performances, such as personal appearance skits in each of our sponsors three stores. Have had many unusual and interesting experiences in our work, though seldom have time to tell about them.

MAP OF U. C. L. A.

Arrows on the map of U. C. L. A. campus are directed toward the buildings which will house the 1957 Festival of the Puppeteers of America. Holding the Festival on the West Coast for the first time will mean that many new friendships will be formed among members who heretofore have only been names to each other. We know that both the East and the West are looking forward to the meeting at U. C. L. A. with a great deal of anticipation.

1957 Festival—continued

(continued from page 11)

Participation will be the keynote of the Workshop. George Lathaw will act as general Chairman. Leaders and their subjects follow; Ellen and Roman Proctor, "Developing and Idea from Story to Script;" Bob Baker, Nancy Hazell and Alton Wood, "Theatrical Puppet Design;" Helen Haiman Joseph, Spence and Alan Gilmore, "Characterization with Movement;" Leslie and Eleanor Heath, "Characterization with Voice;" Gill Oden and

Jim Menke, "Acting with Puppets;" Elizabeth and George Merten, "Music for the Puppet Theater".

Each of the above will be conducted as individual sessions with a general round-up meeting at the end of each session. Each registrant will have an opportunity to participate in the activities of each session. There will also be periods when the staff will be available for consultation about your own particular problems, technical or otherwise.

Box lunches will be served at noon so the luncheon break can become a "chatter session".

See card enclosed in this JOURNAL for registration. Please register for Workshop in advance if possible.

Exhibit

As part of the publicity of the Fest John Zweers has arranged with the Pasadena Museum for an exhibit before and during the Fest. There will of course, be the regular exhibit on the campus. This will be handled by Mrs. James Hartzell and the local museum staff, so will be attractively mounted. Open to all members. Exhibits should arrive in L. A. by July 15.

If you have puppets to exhibit, fill in the card enclosed in this Journal and ship early to:

1957 Festival, Puppeteers of America
Care Melvyn Helstien,
Dept. of Theater Arts, U. C. L. A.
405 Hilgard, Los Angeles 24, Calif.

Housing

Housing this year is off-campus. A housing committee will arrange all details for you. They assure us that the accommodations that have been arranged will be close by, very comfortable and in line with the type that you would wish to have on vacation. The rates compare favorably with campus rates from \$2.50 a day single to a top of \$7.00 a day for a double room with twin beds. Many of these places have swimming pools, a real luxury.

Some are hotels, some motels. You may make a choice. Reservations will be filled in the order received.

To assure a reservation the enclosed card must be returned by July 5 to:

Miss Kilbee Cormack
81 Freemont Place,
Los Angeles, 5, California.

Food

Please note the fact that registration fee this year includes four luncheons to be served in a beautiful patio outside the Humanities Building where most of the daytime events take place. Also included in the registration fee is the Monday night banquet. In addition all registrants are guests of the Junior League of Los Angeles at a genuine Western Barbecue, Wednesday evening-an exciting event and a sizzling meal.

There are adequate restaurants nearby living accommodations for breakfasts and the two evening meals that are not provided for.

Children

Free supervised children's playground facilities during the day and baby sitting services available for the evening. Children under 12 who do not register will be catered to at luncheons according to their requirements.

Transportation

If those people arriving by air need to be met on arrival and will send notice the week before, they will be met by some one who can be identified by a P of A badge. The following information should be sent; Name of Airport, Name of Airline, Flight Number and Date and Time of Arrival.

For those arriving by train or bus, there is direct communication by one bus from Los Angeles. Take bus 83 to 10800 Wilshire Blvd. This is Westwood and Wilshire.

U. C. L. A. campus is at Westwood Village, adjacent to Beverly Hills and a short distance (ten minute bus ride) from Santa Monica beach.

Taxi

The Junior League will provide adequate taxi service for those without available cars, a service that will be greatly appreciated.

The Festival Store

The Festival Store, which was so popular last year, will be repeated again this year. The Store serves a three-fold purpose; it provides an opportunity for members to purchase books, publications, puppets, puppet parts, diagrams, Xmas cards and many other articles relating to puppetry; it provides a market for members who wish to dispose of unwanted puppet articles or who wish to create articles especially for this sale; it makes money for the P of A as they retain 20% of the selling price of the article.

Articles should be shipped well in advance of Festival or delivered personally to Vivian Michael as soon as you arrive on campus.

All publications must have the selling price marked on the front cover of each item. Each article must have a uniform 3x5 file card attached with the name of the owner and the selling price plainly marked.

Ship to:

Puppeteers of America Festival Store,
Care Melvyn Helstien
Department of Theater Arts, U.C.L.A.
405 Hilgard Ave; Los Angeles 24, Calif.

Registration

The Festival Chairman, Melvyn

Helstien, urges that both registration and requests for housing forms be returned early—due to the fact that many agencies are involved in handling the Festival.

It is important that you note one change from regular procedure. Registration checks (see form) are made directly to the University. This registration fee includes registration and meals as indicated above.

Do not include P of A dues with registration. These will be paid to Rena Prim on arrival.

Important Correction

You will find, in the enclosed brochure, a statement that Festival registrants will pay a fee for public performances. This is an error... proof was not caught in time to correct it. There is no performance admission charge to registered members. This is included in your registration fee.

Pot Pourri

Pot Pourri? Of course! It wouldn't be Festival without one! Bring along your most exciting, original single act and register for the Pot Pourri.

And in addition, if you have a real thriller of a "Western" act in your repertoire, bring it along for the big Western Barbecue celebration.

This Journal Is Late!

We regret the delay, but it was necessary to hold it until we could bring you complete details of the 1957 Festival at U.C.L.A.

Distance, slowing up communication, and many other factors have combined to cause the unavoidable delay.

This is the last Festival information you will receive. Read it carefully;—

return enclosed cards promptly!!

Allow for the distance factor when shipping exhibits and store material. Ship early!!!

Address any further inquiries to sources indicated or write the JOURNAL if additional information is required.



Rod Young—Punch's Mailbox, Box 14, University of Richmond, Virginia

April fifth found Mr. Punch thumbing through THE CHRISTIAN SCIENCE MONITOR when suddenly he stopped and stared. Was it? Yes, it was. A quarter-page devoted to those ambitious, nice people, Edith and Robert Williams of Puyallup, Washington. In puppetry twenty eight years, they have played in Canada, France and Spain, not to mention Bowling Green, Ohio. No wonder Punch squealed with delight!

Later, while performing his daily chore, his eye fell towards LIFE, an issue in March, wherein he discovered an interesting photograph and explanation of a "do it yourself" shadow puppet set meant to increase art education for children. Full of LIFE, after jarring Judy with an extra whack because she caused some news items from inclusion in last JOURNAL issue, Punch attacked his keyboard with enthusiasm for bringing things up to date.

On that forementioned New York trip, puppet contact was limited to brief phone visits but it was cheerful to call Rufus Rose and be answered by Martin Stevens. We'll look forward to reporting further on Steve's play publishing plans, but at this particular time he, laying his writing aside, was gallivanting off with Olga for a weekend with Margo and Rufus, now on the "Howdy Doody" show after a brief bout with an operation. Another phone call made contact with the always energetic, always enthusiastic Dorothy Zaconick for whom two com-

panies of her Suzari Marionettes are touring "Jack and the Beanstalk" plus "Pinocchio" and, on the road, "The Wizard of Oz." A happy, "gurgling" letter from Nick Coppola who is with the first mentioned company, reported his continued delight as a professional puppeteer.

If you stayed up late and watched television April 11, the fabulous Kungsholm Restaurant's miniature opera theatre. Backstage, onstage and even under the stage where the manipulation is accomplished we went via camera on the "Tonight" program. Steve Allen's program, April 21, focused the spotlight on "The Muppets" from Washington, D. C.

Martin Stevens did the puppets on a "Queen Esther" TV program in March and used only one of his own while the others were made by Shirley O'Donnol and Dale Adams. Dick Myers is still residing at Woodstock, N. Y. Lea and Gia Wallace filled every Saturday in March full of puppets, prizes and fun for youngsters attending shows at the Village Dance and Puppet Center, New York City. Then, for ten terrific days, they jumped towards some night club dates in Montreal, Canada.

We note Kate Shea's Store, opposite the Belasco Theatre on 44th Street, N.Y.C., as a swell spot for finding inexpensive remnants useful in puppet making. B. Braun, returning from California, will start touring the "Mikado" for the Piper Puppets and meanwhile wants to get in touch with those know-

ing where and how he can begin a collection of puppets from abroad.

Marion and Bill Duvall, Haddon Heights, N. J., it seems, are known in Jersey and Pennsylvania as the "Marion-ettes" because Marion make the puppets and writes the stories specializing in biblical material, while Bill "does the painting of scenery, performs all 'strong arm' duties, and lends financial and moral support."

Bill and Marion are also members of the Quaker Village Puppeteers and report that Frank Foy, New President, Emma Warfield, Louise Pizazia, Kaycee Hawn and all the rest of that enthusiastic group are as enthusiastic as ever. Marion Myers entertained them recently with a tip top show.

The Duvalls enlist new members for the P of A, a recent recruit was Mrs. Georgia Smith of Erlton who does a great deal of scout puppetry.

An Easter letter from Betty Percy, Chicago, reported that Pat was in Arizona during April, working on an Easter Festival with Mr. and Mrs. Frank Lloyd Wright.

A series of successful performances were performed by the Junior League of Louisville when they produced a new fantasy from England, "The Enchanted Puppet." April 10 VARIETY reported another special performance of the Pickwick Puppet Theatre's "New Wood 1957." This was at the Greenwich Mews Theatre, N. Y. The cover of THEATRE ARTS, April, was drawn by Al Hirschfield depicting O'Neill pulling the strings for a Jose Quintero puppet caricature. In the book reviews it tells of a new version of Max von Boehn's "Dolls and Puppets" published by Charles T. Branford, 521 pages at \$7.50. Addis Williams will be directing the marionette theatre for the Tyler, Texas, Recreation Dept. again this summer.

Jim Menke discovered that the marionettes used in the motion picture "Slander" were made by Jack Shafton. On a recent "I've Got a Secret" pro-

gram it was brought out that star Jayne Meadows once worked with marionettes. NBC is planning a "Pinocchio" TV spectacular in September.

In the April issue of the Catholic COLUMBIA, magazine for the Knights of Columbus, is an article, "Our Lady's Marionettes." Extensively played in Europe and with possibility that it may soon visit the U. S., this two hour show is produced by Swiss artist and sculptress, Bradi Barth, who utilizes symbolic, almost surrealistic marionettes.

Humanettes were on the Perry Como Show, April 28. Did you see the clever musical utilization of sock puppet dragons on the Sid Ceasar hour Jan. 12? The puppet like animations used by Ernie Kovaks are interesting too. The VILLAGE VOICE, Greenwich Village, N.Y., newspaper reported a street puppet show this fall promoting the election campaign.

Anews clipping and photo about Spence and Alan Gilmore's puppet classes for the Children's Museum, Denver, was sent on by Lois Hurt who, with Bonnie, have been actively playing shows in that area. Lois also instructs puppetry at the University of Denver in the Theatre School, School of Social Work and the Library School several days each school quarter.

Jackie Shafton and his puppets were in Denver in February to appear at Western Air Lines' exhibit at the Air Travel Show.

The Santa Monica Recreation Dept. teen age puppeteers repeated their Christmas success for the senior citizens at the Adult Recreation Center Feb. 10. Bob Baker acted as consultant and Adah Donohue organized the project.

Ralph Chesse's "Brother Buzz" celebrated a fifth television year record. It's on KPIX Saturday mornings with Dion Chesse in the title role. We hear great things indirectly about Jerry Juhl's Menlo Marionettes too!

"The Girl With the Banjo" who pro-

duces fashion shows in miniature for both men and women is none other than Georgette, El Cerrito, California, who must charm both sexes with her fashionable marionettes. At the Bobino, Paris, VARIETY reports Andre Moon "enhancing the prancing" with changing lights, phosphorescent effects and a real fountain!

No fountain, but built into the set for "The Pocahontas Story" given four performances May 4 at the University of Richmond Puppet Studios, was a very wet, real pond. Sixteen students were active manipulating the marionettes under the directions of Rod Young, labouring towards more creative puppet theatre. "Androcles and the Lion" by George Bernard Shaw, by George, was successful in April as done by the student group. In February Rod directed a group of student actors in the classic morality play, "Everyman." Staging and lighting involved in legitimate theatre activity is always helpful towards better puppet theatre management. Rod, no longer overloaded with daily TV, keeps up to the ears in outside shows and in late April zoomed over to Rocky Mount, North Carolina, to conduct a weekend puppet workshop for the enthusiastic Jr. Guild. Jero Magon, now in Florida, has just retired as Puppet Theatre Editor for the international PLAYERS MAGAZINE and Rod has taken on that lovely job.

The Richmond, Virginia, Jr. League puppets were pictured in a Feb. release illustrating a 25 year puppet history. The Jr. Executive Club of Thalhimers Dept. Store takes a puppet show to entertain at city institutions. The Virginia Highlands Festival from August 1-15, Abingdon, Va., will feature puppets and marionettes on display.

Every Wednesday the Nashville Public Library presents Tom Tichenor and there's a new show each month. They sound fabulous as does "Pointdexter Presents" on WSM-TV each Saturday. Jr. member Charles Hunt sometimes

steals the show with extremely clever puppet characterizations. Another of Tom's assistants, Marsha Thomas, graduates from College in June.

Robin Nelson sends current reviews from Rancho Don Carlos, Winnipeg Manitoba, Canada, where his ice revue is a smash. The marionette number received much excellent notice. There was a Puppet Carnival April 13 featuring "Lost Boy" by Nora Wood, there as special guest, for Children's Theatre, Flint, Michigan. The play was prize winner in statewide competition sponsored by the Detroit Institute of Arts. The Institute hosted Basil Milosoroff on March 22 for his delicious show.

On educational TV station KCTS, Seattle, Washington, appears "Story Shop" with puppets prompted by Mrs. Josie Robbins who also, twice a week, teaches all sorts of creative puppetry and drama to pre-school children at the Cornish School of Theatre Arts. David Trout interests us in a quote from a letter received from Stan Laurel of the Laurel and Hardy team. "I have never had any experience with the mechanics of Puppets, but have naturally been interested in that type of thing—due to the fact that it's part of Show Business and one of the first instruments of amusement and entertainment. 'Punch and Judy' shows, and later developed to dummies and the art of Ventriloquism, and finally Puppets handled by strings."

Acting on the advice of the one and only Proc, Jo Berg, with the help of Mark Feder and Jean Friedman, has formed a Jewish Puppet Theatre devoted to plays of Jewish content for shows around Cleveland, Ohio. Their first appearance was in April with "Satan and the Rabbi of Chelm" after Scholem Aleichem. Jo's own group, the By Jupiter Players played the "Man Who Lost His Head" on the "Mr. Lollipop Party" April 27 over WEWS-TV.

George Latschaw has had busy months on the touring road and was mean-

while designing "The Prince With the Elephant Spell" for the Detroit Puppet Theatre. Gary Jennings held a workshop for the Jr. League there recently. "The Devil Passes" staged by the Theatre Group, Western College, Oxford, Ohio, headlined as star actor none other than the Tatterman's own William Ireland Duncan who also directed this drama played by students and faculty of the college. Puppeteer and student, Kathy Piper was in there pitching too! Enjoying a six nite run up at Ohio State, Don Gilpin played the lead in a recent production of "Desperate Hours."

Puppet productions galore have been created all year at Kansas State College, Fort Hays, Kansas, where Naomi Garner of the English faculty has led an accredited group towards experiment in puppet design. They have been nicely noticed in paper publicity and a student-faculty group have had a whale of a time!

Enjoying twenty nine weeks of touring adventures, Gertrude Melchior writes enthusiastically of her travels. She writes "if a puppeteer puts on a dull show I think he is turning people against puppets—and the next one who wants to present puppets, no matter how good, may be turned down." This is very true, and we know that Gertrude is helping puppetry by her tour because her show just couldn't be dull. Pictured in the LORAIN JOURNAL, mid-December were children vastly enjoying Gertrude and her "Melchior Marionettes."

Kent and Louise More, Greg and Dottie Sue in tow, had a busy Christmas season of shows. Lucky Chicagans! Marge Kelly was mentioned in BILLBOARD when her Stars on Strings were part of the floorshow on the Roof Garden of the Jayhawk Hotel for a gathering of Kansas fair executives in Topeka in January. Marge and her "puppets with a difference" boast a gorgeous new brochure.

At least five minutes were given to

Kukla and Ollie in the Emmy Nominations Award television show on Feb. 16th, the happiest five minutes out of the whole hour and a half program. Fran was missing, but the magic was there.

Puppet activity around Oklahoma City seems to be booming. A three year road run of the "Golden Apple" has been prepared by the Jr. League and pictured in a recent Sunday paper were Kay Lowry, Betty Ann Riddley, Mary Jo Harper and Mrs. Tway, all of whom attended Festival at Northwestern. Lew Parsons was booked solid for six weeks in Oklahoma City and was enjoying another successful season in Corpus Christi.

Fritz Holzberlein and his puppeteers keep their shadow puppets darting here and there for well received shows. Fritz reports meeting a Hungarian refugee family headed by Nicholas Simon, a professional puppeteer and dramatic actor, interested chiefly in both hand and rod puppets, who is interested in hearing from puppeteers. Any information that will assist him in establishing himself in either of these fields of endeavor in this country will be greatly appreciated. Anyone desiring to contact Mr. Simon may write him care of Fritz Holzberlein, 5212 NW 23rd, Oklahoma City. Fritz writes that "in their training for the puppet theatre in Hungary the manipulators are required to learn the dancing and fencing the puppets are to do before they are allowed to work with them so they can get the rhythm and action necessary for exact portraiture. The puppet theatre is not limited to communist propaganda as the legitimate theatre is for they are allowed to present the folklore and children's stories in their true form. The non-communist manipulators are very poorly paid, however, compared to the party members." Henry Bockwoldt and his wife, Connie, are still carrying on in puppetry in Germany.

Carl Harms, manipulator for Bil and

Cora Baird, has been and will be very active also with the Barter Theatre of Abingdon, Virginia. With the Bairds he was involved in a production for A.C. Spark Plugs at the Waldorf Hotel for the Auto Show in New York, a special puppet "Omnibus television show on December 23, and a special return engagement of "AliBaba" during Christmas at the Phoenix Theatre, New York City. Bil and Cora are reportedly working on a wonderful prospect that my take them under State Department auspices to France, Italy and Poland.

The Barter Theatre also presented Bess Malone who sparks up her marimba playing with a puppet clown manipulated by the marimba sticks. Her puppet minded sister, Margaret Malone, attending University of Arkansas, is working on a half life size portrait puppet and in the ARKANSAS GAZETTE awhile back was given a feature page article.

The puppets of Ronald and Lois Hurt of Denver were put through their paces for about fifty shows during the Christmas season. Isabelle King of Vancouver, British Columbia missed last Festival because of a family trip to Spain, but expects to be at U.C.L.A. It would be nice to have a JOURNAL articles about puppets she may have seen while abroad.

Margarethe Buxton reports finding three or four new books on puppetry printed during 1956. She and Bill, who win prizes and awards right and left for work with the Junior Achievement organization, will be doing puppets at the Evanston, Illinois, Hobby Show in March. They have enjoyed the work of Junior member Skip McGuinness who is active in scouting and who has a permanent puppet theatre built into sliding panels in the walls of his new home.

The White House department store in San Francisco featured an unusual marionette in its toy department this Christmas, a huge clown figure hung

on strings tied to springs. When a child took the hand of the figure its mouth moved and it danced around. It was constructed exactly like a smaller counterpart on sale, but must have been seven to nine feet tall! Betty and Ray Mount have moved from San Francisco to Mill Valley just across from the Golden Gate Bridge and continue their "Jack the Giant Killer" show, "Sinbad" and Reynard the Fox" for schools and parties.

The San Francisco-Oakland Bay Area puppeteers meet often for puppet sessions and among recent guests at the home of Lewis Mahlmann's home were Mary McMahon, Lettie Connell, Dwayne Burr and Barry Campbell—Hollywood puppeteers, and Nicole Smith who has worked with Desarthis at the Jardin du Luxembourg and while in Canada presented shows for the recreation department.

The Santa Monica, California, Recreation Department teen age puppeteers repeated their Christmas success for the Senior Citizens at the Santa Monica Adult Recreation Center on February 10th. Bob Baker acted as puppetry consultant and Adan Donohue is the recreation director who organized the puppetry project.

A letter from Lettie Connell brought news, later followed by complete details printed in THE ARGONAUT, the Pacific Coast's weekly paper, which highlighted its slick cover with a fine photograph of Maestro Enrique Jorda, conductor of the San Francisco Symphony Orchestra, seen in discussion with Ralph Chesse, whose puppets were used in an elaborate and exciting production of Manuel de Falla's "Master Peter's Puppet Show." Ralph and Lettie were responsible for the design, creation and manipulation of the puppets which are such an important part of this remarkable theatrical, musical work. Within the magazine, on the Music page, full details were recorded about this unusual production staged

for the first time on the West Coast by the Symphony Orchestra on February 21-23. The Opera House was surely filled to capacity for these performances and new friends won for puppet art by the unique staging of this classic work by de Falla. Bouquets of roses to Lettie Connell and Ralph Chesse for their ambitious puppet creativity!

Did you see the clever musical number utilizing sock puppet dragons on the Sid Ceasar Hour on January 12th? The puppet like animations used recently on Ernie Kovak's shows are worth looking forward to.

The Steffenette puppet shows produced by Sandy and Betty Root of Wichita, Kansas, are ever popular, sponsored by a local Dairy Foods Company and are available promoting brotherhood and understanding of other countries free of charge. The VIL-LAGE VOICE, newspaper in Greenwich Village, N. Y., pictured and reported a street puppet show promoting campaign ideas this fall during election time. Union City, N. J., newspaper the HUDSON DISPATCH carried a story with swell picture of Mrs. Ann Cohen and Mrs. Bea Geller, who entertain in that area.

Herbert Hosmer Jr., South Lancaster, Mass., sounds busy keeping his Toy Cupboard Theatre activated after moving it and his museum of puppets, toys and curio to a new situation. Bob Braun's Marionettes, Hillside, New Jersey, keep Bob busy and recent experimental movies have aided his work with Mrs. Mary Becker and her Brown Marionette Theatre at the Old Mill Theatre in Linton Falls. Bob, with Edith Serrell, are planning some unusual puppets for the Festival.

In Richmond, Virginia, we are labouring towards a more creative puppet theatre. Rod is up to his ears readying "Androcles and the Lion" for his student group. In February, Rod directed a group of University student actors in two special produc-

tions of the classic morality play, "Everyman." Staging and lighting problems involved in legitimate theatre activity are always helpful carry-overs to better puppet theatre management and staging.

Anyone connected with theatre and puppetry will be interested in the inexpensive new Maxton book titled "A Child's Book of Theatre" by William Hutchinson. Booksellers may order you a copy of the new puppet plays by Nancy Henry, published by Philip and Tracy Limited, London, England.

The Ver Hallen Publishing Company has completed ten episodes of "Damon" in color and also produces a quarter hour color puppet series called "Cinnamon Bear" which they say has been on the market for some time. The Oakland, California TRIBUNE carried two puppet articles awhile back reporting the move to San Francisco of the Turnabout Theatre of the Yale Puppeteers as well as a show given by Hildred and Wilma Karre, visiting puppeteers from York, Nebraska.

We always welcome news of British puppet activity and wish that time and space permitted full coverage of European and British endeavor. David Nixon, 529 Madison Street, New Orleans, suggests you write him for names of British puppeteers with whom you might enjoy correspondence. Another new act was Andre Moon's Marionettes from the Bobino, Paris, who sounded a little more original with changing lights, phosphorescent effects, a real fountain and some unique act ideas "enhancing the prancing."

"No news is Nonsense" cried Mr. Punch, tearing the last pages from the typewriter and hurrying off to inspect the mailbox. Fill 'er up! That's the way to do it! Send us your news, and no nonsense!

Rod Young
Box 14
University of Richmond
Virginia

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Also miscellaneous clowns, gnomes and children—one life-sized wire-hair-red marionette terror—very real and completely animated. Miscellaneous bodies, parts and heads, all sizes, ready for painting. Interested in bids!

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Jeepers is a well-balanced Clown figure designed by John Shirley of Minneapolis. Jeepers was created to give beginning Puppeteers a basic understanding of the principles of good pine construction and ease of manipulation which is possible with such. More advanced Puppeteers will find this a "quicky" to help meet deadlines for a new show. The figure may be adapted to almost any character by imaginative costuming and details. Comes unassembled with illustrated directions, complete except for paint and costuming fabric. 16" tall, boxed, mailed promptly postpaid, \$3.50. Quantity discount to schools, churches, camps. Clown costume as shown is available separately, stitched and ready to put on. \$1.50.



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Dinky Dog, a hit in any variety show, is useful in plays and fun just to have around. He's an easy to assemble, flea scratcher with charming appeal, ideal for children, with all the necessary materials and printed directions. Boxed, postpaid, \$3.50



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All three for \$1.00 postpaid

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Full size (24 inch) diagrams with diagram for control and directions for stringing
All the years of experience of Martin Stevens and Rufus Rose
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16 page mimeo booklet by Corpus Christi Junior League...making and staging hand puppets. Full size cutting patterns and many diagrams for simple hand puppets. Price \$.75

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PUPPETRY JOURNAL, ASHVILLE, OHIO

